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ABSTRACT

This manual provides guidelines for dance teachers in secondary schools. A brief statement is made on the purpose and philosophy of dance education, and activities and instructional suggestions are presented for various dance forms: (1) group dance--folk/ethnic, square dance, and social dance; (2) aerobic dance; (3) jazz dance; (4) modern dance; and (5) dance as a fine art. Instructional and evaluation forms are included. Information is given on treatment for the more common dance-related strains and injuries. The appendices include a glossary of dance terms, a list of equipment resources, an annotated bibliography, and a chart showing dance curriculum match with Maryland State framework expectations. (JD)

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secondary dance

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MONTGOMERY COUNTY PUBLIC SCHOOLS • ROCKVILLE, MARYLAND

MONTGOMERY COUNTY PUBLIC SCHOOLS
Rockville, Maryland 20850

OFFICE FOR INSTRUCTION AND PROGRAM DEVELOPMENT
Department of Driver, Health, and Physical Education and Athletics

G. C. Edward Masood, Director

Patricia E. Barry and William L. Kyle, Coordinators
Secondary Physical Education and Athletics

MONTGOMERY COUNTY PUBLIC SCHOOLS

SECONDARY DANCE INSTRUCTIONAL GUIDE

September 1986

Wilmer S. Cody
Superintendent of Schools

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Rockville, Maryland

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Secondary Dance Instructional Guide

Developed through a grant from the
Maryland State Department of Education

Dr. Betty Reid, Specialist in Physical Education
General Curriculum Branch

Montgomery County Public Schools Staff Members

Patricia E. Barry, Project Director
Coordinator of Secondary Physical Education and Athletics

Thomas V. Wheat, Project Coordinator
Physical Education Teacher Specialist

Curriculum Development Committee Members

Wanda Allis, Physical Education/Dance Teacher
Springbrook High School

Elizabeth Bouvé, Physical Education/Dance/Photography Teacher
Albert Einstein High School

Suzanne Gallagher, Physical Education Resource/Dance Teacher
Richard Montgomery High School

Contributing Consultant

Marion Griffin Spitz, Physical Education/Dance Teacher
Thomas Wootton High School

Secondary Dance Instructional Guide Pilot Teachers and Critics

Andy Smith, Tilden IS

Ed Davis, Rockville HS

Ron Peters, Whitman HS

Dale Jaques, Magruder HS

Penny Kress, Einstein HS

Sheila Stout, Parkland MS

Marion Griffin Spitz, Wootton HS

Steve Duckworth, Ridgeview JHS

Meg Buckley Giusti, Wheaton HS

Steve Plaisance, Redland IS

Valorie Powell, Sherwood HS

Sherry Riley, White Oak IS

Sandra Huff Dulaney, Paint Branch HS

Bill Klingenburg, Montgomery Village JHS

Photography

Elizabeth Bouvē, Physical Education/Dance/Photography Teacher
Albert Einstein High School

Graphics and Printing

Montgomery County Public School Printing Services Department

Other Contributors:

Reviewers

Dr. Alice Montgomery, Bowie State College,
Dance Curriculum Consultant

Dr. Margarite Arrighi, University of Maryland,
Secondary Curriculum Consultant

Project Consultant

Special thanks are extended to Dorothy McKnight,
Director of Athletic and Sport Consultants, Inc.

MONTGOMERY COUNTY PUBLIC SCHOOLS

THE PURPOSE OF DANCE EDUCATION

The purpose of dance education in the Montgomery County Public Schools is to teach students how to participate in an exciting variety of dance forms for their own edification and enjoyment. Dance is movement with style, rhythm, creative expression which is enhanced by social interaction, a rich heritage, and an ever-changing future.

As such, dance education serves as a medium for enhancing the quality of student life in a variety of ways. Students grow to love movement as they learn to dance dynamically as well as with finesse. Developing artistic and creative competencies expands student opportunities for personal expression, personal awareness, and a greater sense of self-esteem. Participation in the universal language of dance helps students to better understand and thus foster a sense of heritage, culture, history, and the aesthetic and social development of humankind. In addition, the different forms of dance contribute in varying degrees to the development of physical fitness.

Student interest, staff expertise, space, and class size will vary in each school and will be factors which influence the dance program. Regardless of the strengths and constraints found in individual schools, thoughtful use of this document should help teachers enhance the quality of their students' lives through dance education.

PHILOSOPHY

Dance is an art performed by individuals or groups of human beings, existing in time and space, in which the human body is the instrument and movement is the medium. The movement is stylized, and the entire dance work is characterized by form and structure. Dance is commonly performed to musical or other rhythmic accompaniment and has a primary purpose - the expression of inner feelings and emotions, although it is often performed for social, ritual, entertainment, or other purposes.*

*Richard Kraus and Sarah Chapman, History of the Dance in Art and Education (Englewood Cliffs, N.J.: Prentice-Hall, 1981), p.16.

group dance

GROUP DANCE OVERVIEW

Group dances were developed from languages, races, classes, nations, religions, and hemispheres. Ethnic dance is an all-encompassing term for any dance form which originates and is preserved by an ethnic group. Some selected examples are African, Asian, Polynesian/Hawaiian, Spanish, Middle Eastern, and Latin American.

Ethnic dances are performed primarily as a form of entertainment for audiences, as well as for the pleasure of the participants. In contrast, the emphasis in folk dance is on the pleasure of the performers.

Square dance is an American form of folk dance. Social dance is primarily a social activity which emphasizes physical enjoyment along with social interaction.

FOLK ETHNIC DANCE

VALUES

The values of folk/ethnic dance in the total education of secondary school students are found in the opportunities for students to:

- Develop the competence to identify and perform the varied rhythms and styles of folk and ethnic dances
- Learn appreciation and celebration of cultural diversity
- Participate in an enjoyable physical activity
- Develop an appreciation of dance as a universal language and a source of historical perspective
- Grow more comfortable in coed dance situations
- Accept this dance form as a means of popular entertainment

ACTIVITIES	INSTRUCTIONAL SUGGESTIONS
I. Introduction History Dress Etiquette Music Terminology	• Utilize students, their families, and community ethnic groups to enhance specific folk and ethnic dances.
II. Rhythmic Patterns Underlying Beat Measures Combinations Weight Transfer Use of Space Styling	• Lead students in clapping out rhythm patterns, combining with clap walk and finger snaps. • Stress weight transfer when the dance pattern requires a change of direction.
III. Dance Formations **Without Partners** Circle facing center - counterclockwise Line facing center - clockwise/counterclockwise Scattered Couples Single circle facing center Single circle facing partners Double circle facing partners Four couple square	• Lead students through the dance steps and patterns without music before putting the movement to music played at a slow tempo. • Use many dance formations. • Verbally cue movements slightly ahead of the music phrasing. • Organize the class so that the students face the music and the teacher faces in the same direction as the class during a demonstration.

IV. Folk Dance Skills

Locomotor Steps

Walk
Run
Hop
Jump
Leap
Skip
Slide
Gallop

- Plan progressions of skills to be taught in each unit/dance AND a progression of tasks from easy to more difficult which must be completed to learn each skill.

- Use a phonograph with variable speed control so that the music can be played slowly, at first, and the tempo increased as the class learns the skill/dance.

Basic Dance Steps

Two-step
Polka
Schottische
Waltz
Mazurka
Grapevine

- Introduce turns in the second lesson of a dance unit to those who have mastered the dance, while the others continue to practice the simple version.

V. Suggested Dances

Virginia Reel (USA)
LaRaspa (Mexico-USA)
Horah (Israel)
Tinikling (Phillipines)
Troika (Russia)
Irish Lilt (Ireland)
Miserlou (Greek)
Road To The Isles (Scot.)
Hambo Polka (Swedish)
Cherkassiya (Israel)
Irish Long Dance(Ireland)
Tarantella (Italy)
Gie Gordons (Scottish)
Ersko Kolo (Yugoslavia)
Bummel Schottische (Ger.)
Boston Two-step (England)
Clogging (USA)

- Use some of the following ideas to help determine which dances to include in the unit:

1. Ability level of the dancers
2. Dances and patterns learned previously
3. Countries being studied in geography and history classes
4. Acknowledging your school's resources but not limited by them
5. Student choices both for fun and possible performance in a school assembly as a culminating activity for the unit
6. Countries which have special significance to your community either because of population or "sister city" designation, or other reasons, etc.

SQUARE DANCE

VALUES

The values of square dance in the total education of secondary school students are found in the opportunities for students to:

- Learn to identify and appreciate square dances that contribute to the development and/or maintenance of physical fitness
- Develop the ability to identify and perform a variety of rhythmic dance step patterns
- Learn to appreciate and demonstrate appropriate social and emotional behavior during square dance activities
- Develop self-direction and the appreciation of individual differences
- Learn to appreciate the fun and challenge of square dance as a form of popular entertainment

ACTIVITIES	INSTRUCTIONAL SUGGESTIONS
I. Introduction and Individual Skills Etiquette History Dress Music Terminology Round/Square Formation Basic Shuffle Step	• Develop bulletin board display and other visual aids relating to square dance and the activities listed to the left in order to motivate students and stimulate their interest.
II. Square Calls Honor, Partner, Corner Balance Swing Circle Left-Right Promenade Couples Promenade Single File Do-Si-Do Allemand Left Grand Right and Left Ladies Chain Sashay Split the Ring Courtesy Turn Square Through Bend the Line Two Ladies Chain Four Ladies Chain	• Assess the students' abilities to execute the basic skills of a dance before proceeding to the entire dance. • Emphasize smoothness and rhythm with the shuffle step; it is also less tiring than the two-step, skip, or run. • Use a microphone for calling the skills and for ease of giving corrective feedback to students as they practice. • Keep instruction quickly paced in order to maintain motivation and interest; however, students should learn a dance to a level which allows them to enjoy it.

Right-Hand Star
See Saw
Do Paso
California Twirl
Weave the Ring
Cross Trail
Couple Wheel Around
Rollaway with a Half Sashay
Box the Gnat

- Teach square dances suitable for the ability level of the students.

- Locate a professional caller to provide a culminating activity for the class which could also include a performance for a selected audience.

III. Square Dance Figures

Dive for the Oyster
Take a Little Peek
Red River Valley
Two Head Ladies Cross Over
Darling Nellie Gray
Texas Star
The Basket
Virginia Reel
Manana
Portland Fancy
Ladies Chain the Mountain
Hot Time in the Old Town Tonight

- Increase the organizational efficiency of the class by:

  1. Previewing all records/dances to predetermine an effective order of use, class movement, and placement of students.

  2. Marking the floor with tape to indicate the basic position of each couple and number them for easy reference.

  3. Designate a number for the hands - right 1, left 2, right 3, left 4, etc.

IV. Round Dance

Basic Steps
Two-step Polka
Mazurka Waltz
Schottische

Dances
Ten Pretty Little Girls
Cotton Eyed Joe
Jessie Polka
Heel-Toe Polka
Progressive Schottische
Varsouviana
Laces and Graces
Glow Worm
Side by Side
Irish Washerwoman
Hokey Pokey
Patty Cake Polka
Greensleeves

- Arrange students in a large circle without partners.

- Use simple command calls based on fundamentals and consistent terminology.

- Present various round and line dances as mixers; use different types of music with the dances as a change of pace and for fun.

V. Line Dances

Bunny Hop
Bad Bad Leroy Brown
Bus Stop

SOCIAL DANCE

VALUES

The values of social dance in the total education of secondary school students are found in the opportunities for students to:

- Achieve competence in both leading and following techniques, dance etiquette, and execution of rhythmic variations
- Participate in a physical activity
- Socialize and experience pleasure through partner dancing
- Appreciate how these dances chronicle twentieth century life
- Learn to appreciate dance as an enjoyable way of spending leisure time
- Learn to accept dance as a medium of developing social relationships
- Recognize social dance as a form of popular entertainment

ACTIVITIES	INSTRUCTIONAL SUGGESTIONS
	• **FOR ALL THE DANCES WHICH CAN BE CATEGORIZED AS PARTNER DANCES, STUDENTS SHOULD BE ENCOURAGED TO INVITE A PARTNER ON DESIGNATED DAYS IF THE GENDER NUMBERS ARE UNEVEN FOR ANY REASON.**
I Introduction	
Keeping time with the music	• Lead students in beating time with their feet.
Developing a sense of rhythm	• Instruct students to walk around the room, taking one step to each beat of the music.
Leading	• Emphasize to the students that only the balls of the feet should be used when walking.
Following	

II. Foxtrot

Walking Step
Chassé (side)
Magic Step
Conversation Step
Closed Position
Half Box, Box Step
Dip
Turn Under
Open Position
Twinkle Step
Fox Trot Combinations

- Teach foxtrot rhythm as a slow, quick combination.
- Use a free formation when the basic steps are introduced.
- Emphasize the importance of the box step as the basis for other dances as well.

III. Cha-Cha-Cha

Rhythm and Timing
Forward and Backward Step
Sidestep or "H" Step
Butterfly or Crossover
Full Turn, Last Step
Conversation & Back Break
Chase
Combinations

- Teach students to use a rumba motion in almost all of the Cha-Cha steps.
- Teach students to count the Cha-Cha rhythm as 1, 2, 3, and 4 and/or 1, 2, 3, cha, cha and/or 1, 2, cha, cha, cha with the accent on Count 2 of each measure.

IV. Waltz

Rhythm and Timing
Basic Step
Half Box, Box Step
Turns
Ladies Turn-Under
Forward
Backward
Balance
Hesitation
Combinations
Viennese Waltz

- Emphasize accenting the first step of each measure which is the accent of the music.
- Teach students to exaggerate following through on the second step by brushing the one foot against the other foot before they they put the first foot diagonally forward.
- Review the box step as the basis for turning left and right.
- Use practice routines which will acclimate students to moving around the floor in the Line of Direction.
- Instruct students to perform a waltz incorporating as many steps as they can complete.
- Teach students to count the waltz as 1, 2, 3.

V. Swing/Jitterbug/Lindy

Basic Step
- Single
- Double
- Triple

Rhythm and timing

Breaks
- Throw Out
- Underarm Turn
- Elbow Break
- Push Away

Style

Sugarfoot

Tuck in Turn

Rock n' Roll
- Rhythm
- Basic Step
- Throw Out Break
- Sugar Push
- Rock n' Roll Swivels
- Rock n' Roll Shuffle

- Teach the leader's role to all students so that the followers will have a clearer idea of what they must do.

- Teach the steps and rhythms you know and feel comfortable with; it is normal for them to vary with the teacher's background.

- Perform a swing dance with the students devising the sequence of steps to be used.

VI. Rumba

Rhythm and Timing

Basic Box Step

Cuban Walk

Breaks
- Forward
- Backward
- Sideward
- Open

Turns
- Left
- Right
- Turn Under

Walk Around

Combinations

- Stress the point that you take each step without placing your weight on that step.

- Teach students to take each step with a slightly bent knee. When the step is done properly, the hips will sway from side to side with an effect similar to walking up stairs. The steps should be on the balls of the feet.

- Perform the Rumba with both students and teacher choosing the combinations selected for use.

VII. Mambo

Rhythm and Timing

Basic Step

Box Step

Breaks
- Forward, Backward
- Open, Open With Underarm Turn

Turns
- Right, Left
- Forward Spot

- Perform the Mambo using all the steps taught.

- Stress the hip lift on the first step with hips swaying on the next two steps.

VIII. Tango Rhythm and Timing Forward Promenade Right Parallel El Sharon Promenade Corte (dip) Argentine Walk Contrabody Motion	• Teach students to count aloud in "slows" and "quicks" rather than in numbers. • Teach the "Argentine Walk" to give style to the Tango. • Perform the Tango with a partner using as many steps as can be performed competently.
IX. Samba Samba Rhythm Basic Step Forward Swing Backward Swing Forward Waltz Backward Waltz Chassé Balances Paulista Copacabana Turns-Right, Left, Reverse	• Perform the Samba with correct rhythm and style using as many steps as can be competently performed. • Perform the steps of the Samba on the balls of the feet for smoother movement.
X. Merengue Rhythm and Timing Basic to Side Basic Forward Stair Step Turns Forward Spot Spot turn with break open Pendulum Step Combinations	• Teach the Merengue movement as if one leg were completely stiff. • Instruct the students to keep the weight on the balls of their feet while the dance is performed with the feet flat. • Perform the Merengue with the correct rhythm and style using as many steps as can be performed competently.
XI. Line Dances Rhythm and Timing Basic Steps Polka Grapevine Charleston Turns Accents-Claps, Snaps Floor Patterns XI. Other Twist * Disco * Trend Dances	• Instruct students in weight transfer and floor patterns in a nonthreatening arrangement. • Perform specific dance steps to popular music as a lead up to instruction in in traditional dances.

aerobic dance

AEROBIC DANCE OVERVIEW

The purpose of aerobic dance is to improve cardiovascular fitness through prescribed routines and activities which utilize large muscle groups. These routines can be prechoreographed or self-designed and should include movements which increase strength, flexibility, and endurance. When done on a regular basis, to an adequate threshold, and for sufficient duration, aerobic dance lowers the resting heart rate which benefits the cardiovascular system.

AEROBIC DANCE

VALUES

The values of aerobic dance in the total education of secondary school students are found in the opportunities for students to:

- Understand aerobic fitness and its contribution to lifelong benefits
- Experience the enjoyment of dance and exercise in a recreational activity
- Participate in an activity which is an effective component of weight control
- Participate in an activity which aids in the development of the cardiovascular and respiratory systems

TEACHING PROGRESSION

- Definition and purpose of aerobics
- Appropriate attire and shoes
- Pulse taking
- Pre-warm-up
- Stretch
- Endurance-building routine
- Training heart rate maintained
- Abdominal exercises
- Cool-down

ACTIVITIES

Teacher-prepared Routines Should Include:

- Movements in place
- Movements side to side
- Use of arms and legs
- Movement back to front
- Movements up and back
- Movements up and down
- Jumping Jack Variations
- Movements in a circle
- Movements in a square
- Muscular endurance
- Muscular strength
- Flexibility

GENERAL AEROBIC FITNESS TEACHING SUGGESTIONS

1. Refer to the activity as aerobic fitness and exercise instead of aerobic dancing, especially if students are fearful of the word "dance."

2. Discuss the purpose and benefits of aerobic fitness and exercise.

3. Explain and explore the immediate bodily responses to vigorous exercise such as aerobic fitness.

4. Keep students aerobically active for a minimum of 15 minutes following a warm-up period and followed by a cool-down period. The exercises and pace for the aerobic phase should be at a moderate level at the beginning.

5. Change body part emphasis frequently to avoid muscle fatigue preempting aerobic fatigue.

6. Limit the amount of stress on the knees, hips, and ankles by combining vigorous arm movements with both locomotor and nonlocomotor movements because the use of the arms in this way contributes greatly to the aerobic quality of the exercise.

7. Minimize practice and maximize participation because the most important aspect is to keep moving even between routines.

8. To avoid practices which can lead to discomfort or injury, remind students to:
   a) Wear jogging or aerobic shoes with good support.
   b) Use the full foot; press the heels to the floor and avoid constant work on the toes.
   c) Take in maximum amounts of oxygen, while continuing to breathe; students must not hold their breath.
   d) Find and work from their own activity levels.
   e) Be certain there is sufficient room nearby to allow for large movements.

9. The following suggestions relate to teacher-directed presentations:
   a) Introduce new material with your back to the students so that they can follow more easily.
   b) At times it will be desirable and may be necessary to face the class while presenting information; when facing the class, transpose left and right arms, legs, and body sides.
   c) Begin all movements with the right foot and leg.
   d) Give verbal cues which end just before the step begins.
   e) Teach difficult steps at a slow pace and gradually increase the speed as the steps are learned.
   f) Make aerobic exercise fun through the use of exciting movements rather than boring ones. Use variations of familiar movements, praise students, and allow them to lead.
   g) When appropriate, assign students the task of choreographing their own routines. Some or all of these routines can be presented to the class.

10. Start the pre-warm-up music immediately; take roll while students warm up.

11. Skilled students should be strategically scattered throughout the room to assist the leader with the less skilled students.

PROGRAM DEVELOPMENT

A good program is essential to your success as a fitness instructor. Your program must be safe, effective, challenging, and interesting and geared to your particular students. If you are just starting as a fitness instructor, you will benefit from working with prechoreographed material. This will enable you to devote your time to perfecting your skills as an instructor.

Program Format

Any type of program, whether it be a floor exercise, aerobics, seniorcise, or any exercise class should follow the same basic format. That is a 5- to 10-minute warm-up followed by the work phase which will vary in length, depending on the type and level of the class (usually 10 to 30 minutes); a cool-down phase for 5 to 10 minutes; and stretching/flexibility work for 5 to 10 minutes. If you are teaching two different classes in a row and have people coming and going in between classes, you must be sure to cool down the first class and warm up the second class!

Program Design

Your first step in designing your program is to establish your format and know what exercises you want to include in each segment. Once you've done this, your next step is music selection. This is very important to the level and motivation of the class. Select your music carefully, keeping in mind the type of class, median age of your students, area of the country, etc. You must also select music that enhances the exercises you'll be doing. Use a variety of music, pop music, oldies, country, novelty, Latin, folk, classical, and the like.

Choreography

Choreography is simply putting steps to music. You already know what steps you want to include and have chosen you music to fit, so all that is left is to put the steps in an easy-to-follow pattern. Don't jump in and start dancing right away. Your first step is to sit down and listen to the music and write out a chart. Don't worry , you don't need to be trained in music; you simply need to be able to count! Listen to the song and write down the format that it follows, that is:

- Introduction
- Verse 1
- Chorus (repeating section)
- Verse 2 (same music as Verse 1 but different words)
- Chorus
- Bridge (a different section usually instrumental)
- Chorus

Next you must listen and count the number of beats or bars in each section, making note of any odd number sections. Most music is written in 4/4 or 2/4 time. This simply means that you can count the beats in 2's or 4's, but sometimes musicians throw an extra beat before starting the next phrase. You need to make note of this and incorporate something in your choreography to compensate such as a break step. As you listen to more and more music, you'll become familiar with all of this and be able to recognize the patterns quickly.

From: Dr. Betty Brown, University of Maryland at College Park, Consultant

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NOTE: INFORMATION ABOUT TRAINING HEART RATE

Research suggests that to achieve cardiorespiratory endurance/aerobic fitness, the heart rate (as measured by pulse rate) must be raised to a target zone and maintained for a minimum of 15 to 20 minutes. Critical to the safety of the participants and the effectiveness of the program is the identification of a valid heart rate training range for each person. Latest research advocates the following method to determine this range:

1. Take 220 (maximum heart rate) minus individual's age in years.

2. Subtract resting heart rate in beats per minute from result of no. 1.

3. Multiply the result from Step no. 2 by 60 percent and 90 percent.

4. Add resting heart rate (bmp) to both products of Step 3. The result will constitute the minimum (60%) and maximum (90%) parameters of the heart rate training range or zone.

5. Example: Age = 16 years; Resting Heart Rate = 75 beats per minute

Minimum		Maximum
220		220
- 16		- 16
204		204
- 75		- 75
129		129
X .6		X .9
77.4		116.1
+ 75.0		+ 75.0
152.4 bpm	**TRAINING RANGE**	191.1 bpm

jazz
dance

JAZZ DANCE OVERVIEW

Jazz dance is the most widely viewed dance form in America. Jazz dance can be done to any kind of music, the most common being jazz, rhythm and blues, rock, and popular. There is no set jazz technique per se, but rather movements and techniques from all dance forms are infused with jazz style and rhythm. Isolations are characteristic of jazz dance. Jazz is nonrestrictive, primitive, modern, everevolving, expressive, lyrical, and loose; and as a result, it defies restrictive definition. Jazz dancing is an interpretation of sound and, as such, is America's cultural contribution to the world of dance and art... an expression of a specific feeling for, or an attitude toward, life.

JAZZ DANCE

VALUES

The values of jazz dance in the total education of secondary school students are found in the opportunities for students to:

- Understand the history of jazz dance and its emerging popularity
- Develop increased control of body segments as a result of isolation work
- Exhibit the ability to move to jazz rhythms and explore various styles

TEACHING ACTIVITIES FOR WARM-UP AND MOVEMENT

STANDING

- For pre-warm-up, use a large muscle activity such as jogging
  - Isolations such as head, shoulders, ribs, hips, etc.
    - Pliés, relevés in parallel and turnout
      - Flat back
        - Curve over
          - Side stretches
            - Contractions

FLOOR

- Arm reaches in butterfly and long sit positions with flat and curved back
  - Straddle stretching with arm variations
    - Cross-leg stretches
      - Dancer's sit-ups
        - Dancer's push-ups
          - Back lying developpé

ISOLATIONS

- Head, shoulders, ribs, hips
  - Use of arms
    - Use of syncopation

MOVEMENTS IN SPACE

- Jazz walks
- Jazz runs
- Dig step
- Jazz square
- Slides with arm variations
- Skate
- Jazz chasse
- Kick ball-change
- Susie Q
- Pivots
- Shorty George
- Sugar foot
- Jazz triplet
- Jazz Pas de Bourrée
- Front fall
- Side falls
- Spiral fall
- Swedish fall
- Shoulder roll
- Jazz knee fall
- Knee slides
- Jazz split
- Fan kick

TURNS

- Full turns with arm and leg variations (windmill)
- Three-step
- Pencil turn
- Paddle turn
- Pas de Bourrée turn
- Attitude turn
- Drag turn
- Knee turn
- Seat spin
- Chaîné

JUMPS AND LEAPS

- Stag jump
- Split jump
- Back stag jump
- Double stag jump
- Straight jazz jump
- Cabriole (jackknife)
- Pas de Chat

29

STYLES TO EXPLORE

- African
- Latin
- Afro-American
- Broadway stage
- Blues
- Eras of 30's, 40's, 50's

COMBINATIONS

SHORT MOVEMENT SEQUENCES

The previously listed movements can be connected to form unlimited combinations such as:

- Step in place right, lunge left; step in place left, lunge right. Repeat at fast tempo with arm variations.
- Jump in 1st, ½ turn right; jump in 1st, ½ turn right; jump into 2nd, ½ turn with right arm forward and left arm to side.
- Kick ball change - R, L, R; kick ball change - R, L, R; step right, touch left; step left, touch right. Use arm pushed forward in opposition. Use jazz hands and "wipe windows" on step, touch. Three-step turn - R, L, R, touch left.
- Grapevine to right using counts: 1, 2, 3, & 4; 5, 6, 7, & 8. Repeat to left.
- Jazz square starting with right forward, left across, right back; slide on right with left knee in passé.
- Hop to left and twist in plié on both feet; relevé and raise arms to side and snap fingers twice. Count "& 1-2, & 3-4, & 5-6, & 7-8". Repeat 3 times and do to the right.
- Chassé R, L, R with palms up. Step left behind right, drag turn with jazz hands and body wave.

For longer combinations and routines, see the books by the following authors noted in the annotated bibliography:

Lane, Christy, and Williams, Liz

TEACHING CUES

- Explain alignment as the positioning of body parts in correct relative position to one another.

- Teach simple beginning combinations with repetitions and emphasis on technical quality.

- Add snaps and claps for rhythmic emphasis.

- Use jazz (open) hands, the turned-in knee, and isolated body movements with controlled stance.

- Consider performing combinations on the diagonal.

- Select music from a variety of artists.

- Locate the background of jazz dance in the Fine Arts Section, page 33.

modern dance

MODERN DANCE OVERVIEW

Modern dance is an expressive form of dance with its own technique. Modern dance explores time, space, and force resulting in movements combined in coherent rhythmic structure. Emphasis is placed on the artistic expression of the individual performer or of a group. These expressions are representations of the moods and feelings created by the music or life events. Occasionally modern dance has no thematic basis whatsoever. It is rather the combination of interesting elements of movement for their own sake.

MODERN DANCE

VALUES

The values of modern dance in the total education of secondary school students are found in the opportunities for students to:

- Learn to appreciate and understand modern dance and its importance in American history
- Explore qualities of movement using force, time, and space
- Perform and develop movement patterns which are coherent and have some form of rhythm and structure
- Participate in the refinement and utilization of the creative process
- Ease tension, direct energy, and express themselves through the acquisition of relaxation skills
- Increase their sense of body awareness leading to greater self-esteem
- Experience a source of pleasure and a choice for use of leisure time
- Acquire coordination, grace, balance, body alignment, and kinesthetic awareness, as well as agility, strength, flexibility, and endurance

TEACHING ACTIVITIES FOR WARM-UP AND MOVEMENT

STANDING

- Pliés and relevés
    - Plies with coordinated arm movements using both ballet and modern positions
        - Overhead arm reaches
            - Arm and torso swing progression
                - Brushes
- Round back and flat back stretch, roll up
    - Leg swings
        - Foot stretches

FLOOR, SITTING/LYING

- Straddle stretch and lifts
- Knee and foot flex
- Spiral lifts and stretches
- Reaches using flat back and curved back in long sit and butterfly positions
- Head and shoulder rolls
- Center contractions
- Developpé stretch

BARRE STRETCH

- Thigh stretch
- Plié - relevé
- Tendus
- Battements
- Jumping sequence

QUALITIES OF MOVEMENT

- Swings
- Percussive
- Sustained
- Suspension
- Vibratory
- Collapse

MOVEMENT IN SPACE

- Walks with arm variations
- Hop
- Hop with variations of lifted leg and arm positions
- Skip
- Jump, sissonne
- Slide chassés
- Prance
- Body rolls
- Triplet, triplet turn, variation
- Leaps, split, stag, developpé, scissors
- Fall and recovery - side, back, front, spiral, knee

EXPLORATION IN SPACE

Using the above movements, vary:

- **Direction** - forward, sideward, up/down, backward, diagonal, circular
- **Level** - floor, knees, standing, off the floor
- **Range** - size of movement, small to large
- **Rhythm** - tempo, accent

TURNS

- Three-step turn
- Crossover turn
- Chaîné
- Pas de Bourrée turn
- Pique turn
- Pirouette turn
- Tour-jeté

SEQUENCES

- Run, run, run,, leap, (variations)
  - Triplet, triplet, triplet turn (variations)
    - Step hop, step, step, leap
    - Traveling swings with side slide
  - Chassé, step-hop; repeat
- Run, run, run, leap; attitude turn; spiral fall to floor

IMPROVISATION

Improvisation is the act of creating a spontaneous original movement. Consider the following items for improvisation:

- Mirror image
- Shadowing
- Movement interpreting a selected sound
- Movement to and from levels
- Movement into and out of shapes
- Movement with props
- Movements to sound

COMBINATIONS

Levels, directions, and tempo may be changed.

TEACHING SUGGESTIONS

- Teach simple sequences in the beginning. As students gain ability, build upon these beginning sequences.

- Use videotape for feedback, teacher reinforcement, and student self-assessment.

- Use breakdown counting. For example:

  Do 8, do 4, do 2, do 1
  Do 8 on one side, 8 on the other: 4-4, 2-2, 1-1-1-1.

- Teach movement patterns from both sides of the room. Use left foot start on one side and right foot start on the other.

- Use the wall, bleachers, or other structures, if you have no barre.

- Work in groups initially as this eases students into performing movement patterns they have created.

TEACHING CUES

- Reach to the corners near the ceiling of the room on the side stretch.

- Stress alignment at all times for balance, control of the body, and tension release.

- Lift the body so that the center weight is pulled up and out of the hips. The shoulders should remain relaxed.

- Avoid looking at the floor; keep head up.

- Listen to the beat of the music. Direct students to come in on count.

- Locate the beginnings of modern dance with its major contributions in the Fine Arts section.

- Locate notes on choreography on page 32.

A consistent daily format will help the novice dance teacher gain confidence and provide students with the opportunity to see gains in flexibility, strength, technique, and repertoire. The movements should be progressive so that challenge will motivate the students as they become more accomplished dancers. Due to the relatively short instructional time in the public school, the teacher will need to select warm-up exercises that lead to movements planned for the class. Emphasis on technique will vary with the experience level of the students and the teacher's objective for the class or unit.

CLASS ORGANIZATION

Warm-up for modern or jazz class usually involves a brief activity which raises the body temperature and increases circulation of the blood. It should also prepare the student mentally to adjust to the dance studio. Exercises which follow are mostly related to improving technique and body control for dance. The intensity of movement may be increased as more difficult movements are included. Ten minutes is minimal for this phase.

Practice of movement patterns across the floor usually follows. Use the diagonal of the room and have students move individually or in pairs. Plan for more skilled students to be first and last to perform the movement across the floor to act as role models for the others. A set of students should begin every 4 or 8 counts. Both sides of the body, backward movements, and turns should be used as student skill increases.

The next major element of the class is the practice of short combinations which can be teacher or student created. Large classes should be divided into smaller groups. A cool-down time with stretching must precede the end of the class; selected warm-up movements at a slower pace can be effective at this time.

MUSIC SELECTION

Because secondary students prefer currently popular music, it is more effective to use the students' suggestions and tapes. Select tempos which are appropriate for each part of the class. Instrumental music is often more convenient. Local libraries frequently have Broadway musicals as well as classical selections. Percussion instruments may also be used to set the tempo and create rhythmic patterns. Students enjoy using snaps, claps, and sounds as accents.

CHOREOGRAPHY

Ideally, choreography is developed with the expression of an idea in mind; then the movements and music are selected. For routine combinations, select music that is easy to count; then add the steps and movements you want the students to learn. Modest combinations of 24 counts can be repeated by reversing the sequence for the other side of the body. Variations can be made by adding turns, direction changes, and choreography for other parts of the body.

Longer dances can be purchased, learned at master classes, or created. To plan these, devise an introduction or entrance, movement phrases, using direction changes, and some rhythmic variety. Use transitions in the music for contrasting movement and use repetition wisely. Conclude with a special ending or exit.

IMPROVISATION/CREATIVE EXPRESSION

To stimulate new ideas and variations and free the body, occasional structured improvisation and exploration activities are valuable. Students need to feel comfortable to experiment, to be unconventional, and to be spontaneous. Directions must be clear but expectations open-ended. Use stimuli that the students are likely to enjoy; for example, props, costumes, stretch materials, and the like may be used. Abstract ideas and images appeal more to the intellectual or more sophisticated students. Relate their creations to choreography and have small groups perform for each other.

HISTORY

Contributors to dance history can be identified as their movement styles are explored. Consider using MCPS films and tapes as well as the PBS series, Dance in America.

fine arts

PHILOSOPHY

From the dawn of civilization, men and women have used music, dance, and the visual arts to transmit the heritage of people and express human joys and sorrows. They are the means by which a civilization can be measured. It is not accidental that dictators, who seek to control the minds and hearts of men, suppress not just the written and spoken word, but music, dance, and the visual arts, as well....

The arts are an essential part of the human experience. They are not a frill. We recommend that all students study the arts to discover how human beings use nonverbal symbols and communicate not only with words but through music, dance, and the visual arts.

Ernest L. Boyer, High School: A Report on Secondary Education in America by the Carnegie Foundation for the Advancement of Teaching (New York: Harper & Row, 1983), pp. 97-98.

DANCE AS A FINE ART

VALUES

The values of dance as a fine art in the total education of secondary school students are found in the opportunities for students to:

- Appreciate how people of various cultures have used dance to express themselves
- Learn to understand and appreciate different artistic dance styles and dance works from representative historical periods and cultures
- Understand the social and intellectual influences affecting dance
- Dispell the myths and stigmas associated with men in dance
- Experience dance as a performing art through directed movement
- Learn elements of criticizing dance

In support of the above-named values of dance as a fine art, MCPS currently authorizes the introduction of dance through the Department of Physical Education in General Physical Education 1 and 2. Students who desire more in-depth study enroll in Concentrated Physical Education or Specialty Physical Education. The content of these courses, however, does not include the historical, social, and cultural aspect of dance which is required for courses meeting the fine arts requirement. Summer School for the Performing Arts: Advanced Dance is offered by the Department of Aesthetic Education and meets the content criteria for the fine arts graduation requirement, but it is offered during the summer only.

Dance as a Fine Art 1A and 1B will provide the first two semesters of a systematic instructional sequence for MCPS high school students pursuing the fine arts graduation requirements in dance. The course descriptions and objectives have been developed jointly by the Department of Aesthetic Education and the Department of Driver, Health, and Physical Education and Athletics to coincide with the dance forms and the goals and objectives of the MSDE curriculum framework. Because of the relationship to the state framework, the content of these courses will satisfy state and local curricular mandates for the fine arts graduation requirement.

These courses were available for the first time in the 1986-87 school year for students in grades 9-12 in senior high schools which have appropriate facilities and sufficient staff and student interest. Future course offerings in other high schools will depend upon student enrollment and the availability of staff and facilities. Construction of appropriate floors for dance instruction in high schools is being phased in at a rate of two or more per year.

DANCE AS A FINE ART 1A

Grades 9-12 (Senior Highs) 1 semester

6017 1/2 credit

This is an introductory course in dance (modern, jazz, ballet, musical theater, and/or choreography) with an emphasis on technical development; aesthetic, historical, and cultural appreciation; and the development of criteria for dance criticism. Students will explore various ways of moving, demonstrating the basic technical skills necessary for each dance discipline. Students will demonstrate, through movement, the knowledge and application of the basic elements of dance, such as time, force, energy, dynamics, and space. Students will be introduced to basic choreographic experiences as the means for communicating dance ideas and concepts.

The historical, social, cultural, and aesthetic significance of dance will be interwoven throughout the study of each dance discipline. Students will develop basic skills in dance criticism through classroom activitiies, films, and field trips. The content of the course is designed to accommodate both the performance and aesthetic/intellectual aspects of the study of dance.

Upon completion of this course, students will be able to:

- Demonstrate a knowledge of dance vocabulary
- Identify and demonstrate through movement the elements of dance
- Demonstrate through research an understanding of the cultural, social, and historical significance of specific dance forms
- Use and refine the following basic physical skills necessary to perform each dance discipline: body alignment, kinesthetic awareness, flexibility, strength, and endurance
- Observe appropriate safety practices in the dance studio
- Identify and express aesthetic components of dance through classroom movement studies and films
- Create basic choreography to express personal ideas, emotions, and dance concepts
- Identify career opportunities in dance

DANCE AS A FINE ART 1B

Grades 9-12 (Senior Highs) 1 semester

6018 1/2 credit

Prerequisite: Dance As A Fine Art 1A

Students in this course will continue to develop and refine skills, understandings, and competencies introduced in the prerequistie course, Dance as Fine Art 1A. The elements of dance will be explored in greater depth with applications directed at solving movement problems, creating original choreography, and increasing improvisational skills. Basic movement skills will be refined and expanded to achieve greater technical and artistic competency. Specific dance forms will be examined more closely for the purpose of in-depth understanding of the stylistic, cultural, and historical significance of the forms.

Students will apply stylistic elements to studio assignments. Opportunities for field trips, guest lectures, and master classes will be made available to students for reinforcing and expanding aesthetic awareness and response and for applying more broadly the criteria for dance criticism introduced in the first semester. As in the prerequisite course, Dance as Fine Art 1A,students will be able to participate in the performance as well as in the aesthetic/intellectual instructional components of dance.

Upon completion of this course, students will continue to develop the objectives attained in Dance as Fine Art 1A and to:

- Demonstrate increased competence in integrating the elements of dance into studio movement experiences
- Analyze stylistic influences in selected dance forms which were generated by the historical period which produced them and apply the stylistic characteristics in classroom exercises
- Demonstrate greater familiarity with the dance form through increased outside reading, attending dance performances, going on field trips, and participating in other dance-related activities in order to expand aesthetic awareness
- Demonstrate increased competency in choreographic and improvisional skills
- Demonstrate advanced skills and competencies in dance criticism through increasing scope and substance of critical reviews

OBJECTIVES OF DANCE AS A FINE ART

Upon completion of a fine arts dance class, the students should be able to:

- Investigate and discuss the cultural, social, and historical significance of specific dance forms
- Demonstrate rhythmic ability and apply it to movement sequences
- Recognize dance as a highly personal yet universal language
- Recognize dance as a means to develop and/or improve coordination, grace, balance, body alignment, and kinesthetic awareness, as well as agility, strength, endurance, and flexibility
- Apply the rules for safe use of the body in movement
- Identify accompaniments used for dance
- Identify the vocabulary of movement
- Identify and demonstrate the elements of dance
- Choreograph an original dance
- Identify considerations in criticizing dance
- Express themselves through dancing and choreography
- Demonstrate an appreciation of dance as a performing art
- Feel a sense of pride in the body as an instrument of communication and expression
- Attend a dance performance by an organized dance troupe

CONTENT FOR DANCE AS A FINE ART

The following content may be included in any dance class but **MUST** be included to qualify for fine arts credit:

MODERN DANCE

TEACHING PROGRESSION	INSTRUCTIONAL SUGGESTIONS
(Lecture on the development of modern dance.) Discuss those dancers and choreographers who were instrumental in the modern dance movement, emphasizing their contributions and methods of movement.	• Determine the level of the class before assigning project requirements. • Use posters and visuals which work best with the beginner classes.
<u>Early Modern</u> Isadora Duncan Ruth St. Denis Ted Shawn Martha Graham Doris Humphrey Charles Weidman Helen Tamiris Mary Wigman Hanya Holm	• Require students either to attend a performance of one of the companies discussed in the lectures or watch the <u>Dance in America</u> series. • Include references to early modern and present day contributors. • Make available the names and places of all the dance companies in the Metropolitan area (obtain from the Maryland Council for Dance).
<u>Today's Dance</u> Martha Graham Laura Dean Merce Cunnighnham Meredith Monk Twyla Tharp Don Redlich Erick Hawkins Anna Sokolow Jose Limon Pauline Koner Paul Taylor Alwin Nikolais Alvin Ailey Kai Tkai	• Draw up a monthly calendar of what is going on locally in dance. • Use the resources available in the metropolitan area that can be of assistance in giving workshops and/or lectures, demonstrations, or concerts for high school students. • Use MCPS film, videotape, and other resources.

JAZZ DANCE

HISTORICAL PERSPECTIVES OF JAZZ DANCE

- The development of Jazz Rhythms in the 20's
    - Dance marathons, novelty dances of the 30's
- The influence of African and Caribbean-style movements
    - Latin American dance styles of the 40's and 50's
- Soul music and popular dance
    - Jazz in musical theater - 40's to the present
- Tap and Jazz and their influences on the art

COGNITIVE ASPECTS

MASTERS OF JAZZ

Jack Cole
Matt Mattox
Walter Nicks
Donald McKayle
Gus Giordano
Alvin Ailey
Jerome Robbins
Bob Fosse
Luigi

- Description of jazz dance
- Benefits of jazz dance
- History of jazz dance

TERMINOLOGY

For students to fully understand and be able to participate in the medium of dance, they must have a working vocabulary. The following statements provide guidelines:

- **Ballet** vocabulary is used in most other dance forms and should be included.
- **Modern dance** vocabulary should include releases, contractions, swings, improvisation, suspension, triplet, fall, brushes, and recovery.
- **Jazz dance** terminology might include "Shorty George," "Jackson Turn," "Suzy Q," and more.

ASSESSMENT AND EVALUATION OF THE FINE ARTS DANCE COURSE

As do art and music, dance has a physically demonstrative element which requires the development of the cognitive and affective domains so that the performance aspect can be complete. Therefore, to completely assess the work of the students, it is imperative that all three domains (psychomotor, cognitive, and affective) be examined and included in the final evaluation for grades and credit.

EXAMPLES FOR ASSESSMENT OF THE PHYSICAL DOMAIN

- Choreograph and perform a short study using a movement pattern or specific concept developed by one of the pioneers in modern dance.
- Execute a variety of movements in the dance form emphasized in the class.
- Exhibit a fitness level high enough to allow for the execution of skills.

EXAMPLES OF ASSESSMENT FOR THE COGNITIVE DOMAIN

- Write an opinion paper and/or critique of a dance presentation.
- Develop some form of visual art related to the world of dance.
- Give an oral presentation of a critique of a dance.
- Develop a written research project, such as (1) review the literature about one choreographer, (2) write a comparative analysis depicting similarities and differences of two modern dance choreographers, or (3) trace one dancer's/choreographer's influence and contributions on the various dance forms of today.

EXAMPLES OF ASSESSMENT FOR THE AFFECTIVE DOMAIN

- Assess their ability to work in small groups with time pressure upon the group.
- Exhibit the ability to work effectively with peers in developing and designing dance routines.
- Show interest in dance by attending a dance production or viewing a videotape/film of such a production.
- Show an appreciation of the meaning of dance to various cultures by being willing to listen to and share the experiences of the ethnic groups represented in the dance class.

HOW TO LOOK AT AND CRITIQUE DANCE

GUIDE WORDS

Level Direction Entrance Exit Mood Colors

Type of dance Accompaniment Space Time

Scenery Props Energy level Rhythm

QUESTIONS TO ASK ONESELF AND ANSWER FOR THE CRITIQUE

1. Was a central idea portrayed?
2. How was it portrayed through movement?
3. Did the lighting and costuming help in understanding the idea?
4. What were the dancers' movements like? Were they free and flowing or bound and controlled?
5. Did the dancers use levels such as the floor or the space above the floor?
6. How did they enter and exit the stage? Did this have any relevance to the ideas being portrayed?
7. Was one portion of the dance (such as the beginning or the end) more pertinent to the dance
8. Did the dance portray a mood? What was the mood and how was it developed through movement?
9. What form was the dance? Was it ballet, modern, contemporary, narrative, improvisation, jazz, tap, musical theater, liturgical, etc.?
10. What relevance did the music have? Did it enhance the dance, detract from the dance, or help in explaining the idea?
11. Were there any props or scenery used? If so, were they appropriate? How were they used and what relevance did they have to the dance?
12. What was the energy level? How did this relate to the ideas in the dance?
13. How was the space used and why do you think it was done this way? How was the idea portrayed by the space used?
14. What did you think the choreographer was trying to say?
15. What kinds of feelings did you get while watching?

For the best results in teaching a class to critique dances, divide the class into two or four groups, with one/two groups performing and the other one or two groups acting as the critics. The students must try all roles.

instructional aids

BODY CHART

NAME _____ AGE _____ CLASS PERIOD _____

STATISTICS:

DATE MEASURED:					
WEIGHT					
BUST/CHEST					
WAIST					
HIPS					
CALF					
THIGH					
UPPER ARM					
ANKLE					
HEIGHT					

SUGGESTED BODY PROPORTIONS:

Waistline - 8 to 10 inches smaller than bust
Hips - 1 to 2 inches larger than bust
Calf - 4 to 5 inches larger than ankle
Thigh - 10 to 13 inches larger than ankle

Your objective for the course _____

_____

COURSE AND TEACHER EVALUATION FOR MODERN, JAZZ, AND AEROBIC DANCE

Place a check in the column which indicates your answer.	YES	NO
1. Was there a warm up in each class session?	___	___
2. Was the warm-up sufficient to break a sweat?	___	___
3. Did you stretch out daily?	___	___
4. Were dance sequences taught?	___	___
5. Were whole dances taught?	___	___
6. Were you given opportunities to create individual dance routines?	___	___
7. Were you given opportunities to create group dance routines?	___	___
8. Were your creative talents challenged?	___	___
9. Was the course too easy? YES ___ NO ___ Too hard?	YES ___	NO ___
10. Were you given an opportunity to expand socially?	___	___
11. Did you acquire a sense of personal accomplishment and enhance your self-esteem in this class?	___	___
12. Was this class a source of relaxation for you?	___	___
13. Did you learn how to choreograph?	___	___
14. Can you now express yourself through dance?	___	___
15. Did you know what was expected of you during the course?	___	___
16. Did you like this class?	___	___
17. Do you feel that you have attained a higher level of technique or fitness?	___	___

COURSE AND TEACHER EVALUATION FOR FINE ARTS CLASS

1. Did you learn about major artists in this dance form?	___	___
2. Did you learn the relationship of history to dance?	___	___
3. Did you study the heritage and culture of dance?	___	___
4. Did you learn to analyze various techniques, styles, and choreographic forms?	___	___
5. Did you learn to critique a dance performance?	___	___
6. Did you have opportunities to develop your creativity?	___	___

TEACHER QUALITIES

Mark one beside each characteristic:

\+ = above average
ok = average
\- = below average

The teacher:

_____ Was willing to listen to suggestions

_____ Was punctual

_____ Had knowledge of dance

_____ Presented a variety of material

_____ Was fair in grading

_____ Had a sense of humor

_____ Had a positive attitude

_____ Was flexible

_____ Appeared to enjoy the class

_____ Seemed to like students

_____ Was enthusiastic

_____ Set clear expectations

_____ Presented original material

_____ Organized and controlled the class positively

_____ Gave helpful feedback

_____ Promoted and provided opportunity for much activity time

INDICATE IF YOU WOULD LIKE MORE (+), LESS (-), OR THE SAME AMOUNT (OK) OF THE FOLLOWING ACTIVITIES IN DANCE CLASS:

_____ WARM-UP

_____ STRETCHING

_____ MOVIES

_____ VIDEOTAPES

_____ WRITTEN WORK

_____ GROUP-DIRECTED ACTIVITIES

_____ STUDENT-DIRECTED ACTIVITIES

_____ TEACHER-DIRECTED ACTIVITIES

_____ OTHER _____

_____ OTHER _____

EVALUATION OF DANCE PERFORMANCE

NAME_____

	GOOD	FAIR	NEEDS WORK	COMMENTS
TRANSITION -- Ability to move from one movement to the next				
PRECISE MOVEMENTS -- of the arms, legs, and head				
ENERGY LEVEL -- Does it look like dance?				
PRESENTATION -- Focus				
KNOWLEDGE OF DANCE AND PERFORMANCE IN SPECIFIC STYLE				
CREATIVE SECTION				

Dance Grade _____

Participation _____

EVALUATION OF MODERN DANCE PERFORMANCE

Name_____

Period_____

CATEGORIES/ACTIVITIES	GOOD	FAIR	NEEDS WORK	COMMENTS
I. MOVEMENT SEQUENCES GIVEN IN CLASS				
KNOWLEDGE OF MOVEMENT PATTERNS TIMING - RHYTHM QUALITIES - DYNAMICS ENERGY - PRESENTATION AND FOCUS				
II. CREATIVE SEQUENCES				
ABILITY TO MOVE WITH OTHERS USE OF: SPACE DIRECTION LEVEL				
III. TECHNIQUE				
POINTED FEET STRETCHED LEGS USE OF ARMS BENT KNEES ON LANDINGS				
DAILY GRADE = _____ DANCE GRADE = _____				

PROGRESS REPORT FOR MODERN DANCE CLASS

ASPECT TO BE EVALUATED	%	GOOD	SATISFACTORY	NEEDS IMPROVEMENT
SKILL	10%			
AXIAL MOVEMENT (stationary movement)				
LOCOMOTOR MOVEMENTS EVEN (walk, leap, run, prance, hop, triplet) UNEVEN (skip, slide, gallop)				
DYNAMICS (swing, sustain, percussive, vibratory)				
KNOWLEDGE OF DANCE STEPS	10%			
SOCIAL SKILLS	10%			
ATTITUDE				
GROUP WORK				
COOPERATION				
PARTICIPATION	50%			
ACTIVITY IN PERIOD/EFFORT				
GROUP CHOREOGRAPHY				
TEST	10%			
DANCE PAPER	10%			

NAME _____ GRADE _____

SAMPLE DANCE CRITIQUE FORM

NAMES _____ GRADE _____

COSTUMES-(10%)

Originality ___

Design ___

TOTAL ____

Notes

DANCE DESIGN-(20%)

Floor pattern ___

Contained space ___

Space shaping ___

Design structure ___

TOTAL ___

Notes

DANCE PERORMANCE-(20%)

Originality ___

Imagination ___

Stage presence ___

Dance technique ___

TOTAL ___

Notes

CHOREOGRAPHY-(50%)

Axial/Locomotor ___

Basic axial ___

Basic locomotor ___

Contraction/release ___

Dance walks ___

1st - 5th position ___

Half-toe ___

Leap ___

Plié-relevé ___

Push-off ___

Turn-out ___

Percusive movement ___

Sustained movement ___

Did dance have?

Variety ___

Creativity ___

Emotion ___

TOTAL _____

50

57

58

PREVENTION OF DANCE RELATED INJURIES

There are a number of precautions teachers can take to minimize the possibility of injuries both to themselves and to students during dance classes. If a safe participation pattern is established through daily class use, it is more likely that students will continue this pattern when dancing outside of the formal class setting.

Attire. Although most participants in all dance forms other than group dances wear leotards, the most important aspect of clothing is that it be nonconstricting and allow freedom of movement. Shoes specifically designed for aerobic dance/exercise are best to use for this activity; these shoes have firm arch supports, sufficient cushioning, and soles developed for lateral movements. Jewelry should not be worn nor gum chewed.

Physical Preparation. The aspects of preparing the body for the content of the dance class are extremely important. The literature about warming up and stretching has been contradictory over the years; however, current studies suggest that warming up and then stretching before vigorous, physical efforts may prevent a number of common injuries. Warming up increases the internal temperature of the body which causes the muscles and connective tissue to be more elastic. Therefore, muscle tears and pulls are less likely to occur.

- **Warm-up Activities.** A variety of activities, such as jogging, running in place, jumping jacks, and other large muscle exercises or dance movements, can be used as the warm-up activity. When possible, teachers should select actions which are closely related to the body movements in the lesson content. The time required for warm-ups will vary from person to person, but usually five to ten minutes of activity which gradually increases in pace will be sufficient. The individualized nature of warm-up dictates to teachers the necessity of teaching students how their bodies should feel and supplying flexible warm-up time at the beginning of class.

- **Stretching Exercises.** Following sufficient warm-up, stretching exercises should be accomplished in two phases. The first phase consists of stretching to the point where tension begins and holding for 20-30 seconds; the second phase follows with the same body part stretching to the point of mild tension and holding for 20-30 seconds. All movement patterns involved in the content lesson should be included in the stretching exercise. DO NOT BOUNCE.

Execution Considerations. It is important that proper body alignment be maintained throughout all movements; to achieve this alignment, the chin must be parallel to the floor, the shoulders down and back, and the buttocks tucked under. Teachers must stress caution when students execute head rolls. Whenever a class is held on a nonresilient floor, jumps, leaps, and any other "landing" activities must be limited to the conditioning level of the students.

- **Breathing.** Teachers must emphasize the importance of breathing, i.e., inhale on jumps and exhale on landings -- DO NOT HOLD BREATH!

First Aid Suggestions. Serious injuries can often be avoided by the cessation of the activity which caused the initial pain. Following continuous pain, the present first aid recommendation is R I C E which stands for:
Rest, Ice, Compression, and Elevation
The application of heat eases sore, aching muscles. However, it is essential to apply ice to a joint or muscle injury in which internal bleeding occurs to retard the flooding of extra blood to the injury site. Swelling following an injury slows healing.

QUESTIONS STUDENTS ASK

1. Why do the sides of my calves ache?

   a) Because you are not pressing your heels to the floor while you are exercising. Practice pushing your heels all the way to the floor while jogging, hopping, or jumping.

   b) Stretch your calf muscles frequently throughout the aerobic dance section. Circling your feet to keep ankles flexible also helps.

2. What are shin splints?

   Shin splints are simply inflamed muscles and tendons on the lateral sides of the shins. They are more prominent in beginners and will usually subside once a person has trained in aerobic dance classes for two to three months.

3. How do I get rid of shin splints?

   Ice massage is recommended along with brief rest from the activity.

4. How do I alleviate sore muscle pain?

   a) Soak in a hot bath. Moist heat alleviates pain better than dry heat.

   b) Do some extra stretching exercises.

   c) Be conscious of your posture while exercising.

5. Why do I get so tired during class?

   a) Perhaps you're not breathing correctly. Your body needs extra oxygen as you are exercising. As you inhale, make sure you are filling your lungs and allowing your diaphragm to expand. Your diaphragm should move inward as you exhale.

   b) Perhaps you are trying too hard. Relax and enjoy yourself.

   c) It may take a while for your body to adjust to aerobic exercise if you have not been involved in strenuous physical exercise during the past six months or so.

   d) Also keep in mind that the strenuous dances always seem harder the first time through until your body warms up.

6. What can I do about cramps in my side?

   Stop all vigorous activity and walk until the pain subsides. Breathe deeply. Ease yourself slowly back into the activity. Remember not to eat anything an hour or less before class as this can cause you to experience side cramps.

FROM: Dr. Betty Brown, University of Maryland at College Park, Consultant.

COMMON AEROBIC INJURIES

SHIN SPLINTS: Pain along the front of the lower leg. This is simply a catchall term for swelling of the tendons, periosteum (the lining of the tibia), or the shin muscle itself. Prevention: Avoid concrete floors if at all possible. Wear a good pair of shoes. Wrap the legs with an ace bandage. Treatment: At first signs, RICE. If you have to keep dancing, you can do the dances at a walk level and use your hand weights to increase the intensity. If you must continually workout through an injury, continue to apply ice immediately after your workout. Healing time is four to eight weeks or longer.

STRESS FRACTURE: Symptoms are localized pain along the front of the lower leg and one spot swollen, red, and tender to touch caused by tiny cracks in the bone (stress fractures can occur in the foot, hip, thigh, and mostly shin bones). Women suffer stress fractures of the lower leg 10 times more frequently than men. Prevention: The same as for shin splints. Treatment: Stress fractures require medical attention with total rest of the leg for from four to twelve weeks.

SORENESS: You can tell your students to expect some soreness. This results from metabolic wastes products cast off during exercise. Exercising mildly after a workout helps to flush these waste products from the muscle and minimize soreness. Prevention: Take it easy. LISTEN TO YOUR BODY. Increase the intensity gradually. Always remind the students to work at their own pace. Treatment: Stretch out the muscle, apply heat, take hot baths, and massage gently working out the sore area.

MUSCLE CRAMP: A "charlie horse" is simply involuntary contractions or spasms of any muscle caused by the depletion of mineral salts in the muscle, accumulation of metabolic waste (lactic acid), over use of an out-of-condition muscle, or improper/incomplete warm-up of muscles prior to strenuous activity. Prevention: Have a thorough warm-up. If a muscle cramps repeatedly, increase stretching that muscle group; and keep it warm during the workout with socks or legwarmers.

MUSCLE STRAINS: The cause of this is overstretching a muscle, tendon, or group of muscles. Apply ice for the first 24 hours and heat applications after 48 hours. Let it heal and try not to reinjure. Healing time is from one to six weeks. Prevention: Stress proper form of execution and body alignment.

JOINT SPRAIN: This occurs when the joint is forced beyond its normal range of motion causing injury to the ligaments which connect the bone to bone; the severity of damage to the ligaments can range from a stretch to a tear. Prevention: The same as for muscle strains. Treatment: RICE. Immediate compression of area with hands for 10 minutes, while keeping limb elevated. Follow with ice and maintain compression with an ace bandage. This could eliminate 90 percent of the swelling.

TENDONITIS: This is characterized by inflammation of the tendon sheath and surrounding soft tissue. Prevention: Avoid concrete floors. Be sure to have good arch supports in shoes. Put heel lift inserts in shoes, and make certain that the heel counter on your shoe does not rub and irritate the achilles tendon. Stretch out the gastrocnemius (calf) before, during, and after the workout. Treatment: RICE. Tape the ankle or wear an elastic ankle support. Healing time is from one to six weeks. The injury frequently recurs due to scar tissue.

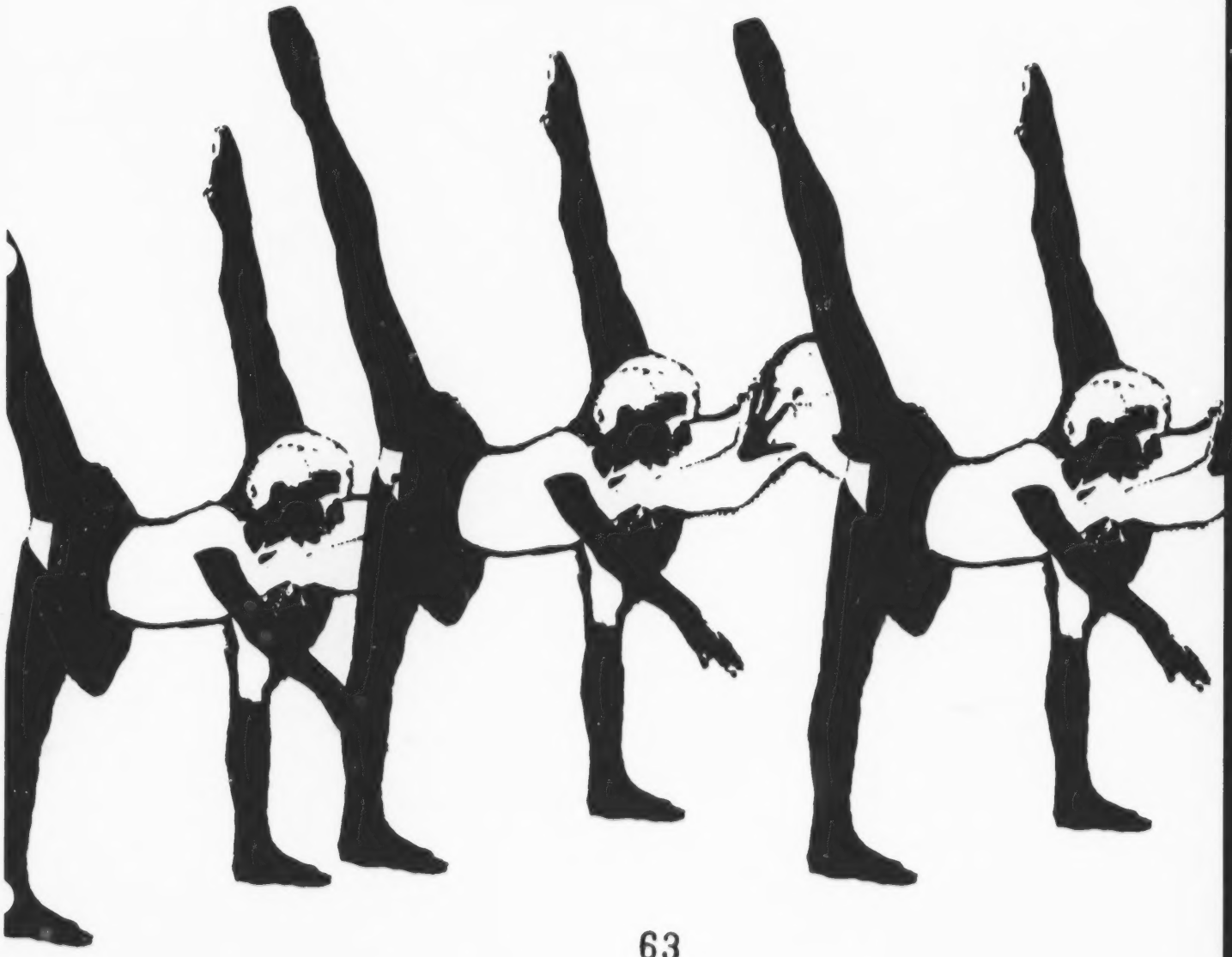
ANKLE PAIN: Most ankle pain is due to weakened muscles put under too much strain. Quick starting, stopping, and changing direction as one does in aerobic dance is hard on the ankles. Prevention: Once again the key is a good supportive pair of shoes. Jogging shoes are often insufficient as they are not designed for the lateral movements. Also their sole is not designed for the wood or tile surfaces. A shoe specifically designed for aerobics would be the best choice. Treatment: Wear heel cup inserts in shoes. Stretch the calf, soleus, and achilles tendon before and after class. Ankle supports may be worn, but only during the class to afford extra support.

SIDE STITCHES: The symptoms are intense pain in the abdominal area caused by spasm of the diaphram or one of the abdominal muscles due to heavy breathing and insufficient oxygen. This can also be caused by gas pockets in the large intestine. Prevention: Do not eat for two hours prior to exercising. Increase exercise intensity gradually. Treatment: Straighten and stretch out the abdominal area. Breathe in and out deeply from the diaphram.

BACK PAIN: Eighty percent of all back pain is due to weak muscles and nervous tension. Prevention: Exercise frequently including back-stretching and abdominal strengthening exercises, avoid wearing high heels, and improve posture. Some back problems are due to leg length discrepancy or movement irregularities that can be corrected with orthotics prescribed by a podiatrist. If you are experiencing back pain, you need to avoid twisting movements as these can aggravate the problem. Back strain is common when attempting some advanced abdominal exercises. Make sure that everyone in your class is aware of modifications of these exercises to prevent back injury. Also make sure that all exercises are done with the knees slightly flexed to prevent tearing of the hamstring and lower back muscles. Treatment: Back problems are very complicated. If the pain lasts more than three days or is very severe, you should see a doctor immediately. Home treatment for minor problems includes ice applications and rest, aspirin for pain, and mild exercise such as pelvic tilts (only if this does not cause pain).

From Dr. Betty Brown, University of Maryland at College Park, Consultant.

appendices



GLOSSARY OF DANCE TERMINOLOGY

ACCENT -- Emphasis or stress on a note, chord, movement, etc.

ADAGIO -- A slow tempo. A series of exercises following the center practice consisting of a succession of slow and graceful movements.

ALIGNMENT -- Good posture for dance in which the dancer's body parts are stretched upward from the toes so that the axis of the body is a straight vertical line.

ALLÉGRO -- A fast tempo.

ARABESQUE -- A body position in which one leg supports while the other leg is extended straight backward; one arm is extended forward, and the other arm is extended backward. This may also be done with arms in first or third position.

ATTITUDE -- A body position in which one leg supports and the other leg is lifted with the knee bent at a 90 degree angle.

BALL-CHANGE -- A dance step in which a step is taken on the ball of one foot followed by a step on the whole foot.

BARRE -- A wooden pole mounted horizontally on the wall of a dance studio.

BARRELL TURN -- A 360-degree turn on the balls of the feet with the arms in jazz second position and the body bent forward and concluding with the feet brought together and the legs squeezed tightly.

BATTEMENT -- Is a movement in which the working leg is brushed off the floor and then closed to fifth position with the accent on downward movement.

BEAT -- The underlying pulse of movement or a piece of music.

BRUSH -- Is a movement in which the foot grazes the floor as the working leg is lifted with the accent on the upward movement.

CABRIOLE -- A hop in which one leg is extended horizontally and the feet are struck quickly together.

CENTERED -- A body position in which the dancer's body is balanced correctly in preparation for movement.

CHAÎNĒ TURN -- A series of turns in one direction on both feet (2 counts) in which the arms close to first position while turning and open to second position after the turn. May be choreographed to use fifth position instead of first.

CHANGEMENT -- A springing jump from fifth position in which the feet are changed in the air so that the landing is in reversed fifth position.

CHASSÉ -- A gliding dance step in which a slide is executed from demi-pliē followed by a cutting movement of the other leg.

CHOREOGRAPHY -- The art of planning and arranging dance movements into a meaningful whole.

CONTRACTION -- A shortening of muscles to draw the torse inward.

DANCE WALK -- A type of walk in which the ball of the foot strikes the floor at the beginning of the step and is followed by the heel with the foot turned outward.

DEVELOPPÉ -- A dance movement in which the leg bends at the knee and then extends to a straight position.

DIG -- A step in which the foot strikes the floor forcefully with the ball of the foot.

DYNAMICS -- A term to describe the variation of energy used in a movement.

EXTENSION -- A body movement in which the leg is lifted to any desired position.

FOCUS -- The act of concentrating on a fixed or moving point in space.

FORCE -- A directed power of movement.

GLISSADE -- A gliding movement or step.

HALF-TOE -- A position of the foot in which the heels are raised and weight is supported by the forward part of the foot.

HITCH KICK -- A low kick followed by a quick high kick with the second leg.

IMPROVISATION -- The act of creating on the spur of the moment.

ISOLATION -- The movement of one part of the body by itself.

JAZZ HANDS -- A term to describe the hand position of open palms and extended fingers.

JAZZ SPLIT -- A body position in which the back leg is bent and the forward leg is straight.

JETÉ -- A leap from one foot to the other preceded by a brush kick into the air.

KNEE POP -- A movement in which the knees are quickly bent and pushed forward with a strong accent. This should be done in demi-plié position.

LEAP -- A dance step in which the body is moved into the air with the weight changing from one leg to the other.

NEUTRAL -- A body position in which the knees face forward and are not rotated out.

PADDLE TURN -- A quarter, half, or whole turn in which one foot pushes the body around the other stationary foot.

PAS de BOURRÉE -- A series of three steps in given directions. Examples:Dessous - back, side, front; Jazz - back, side, side.

PAS de DEUX -- A dance or figure for two performers.

PASSÉ -- A movement in which the foot of the working leg is placed at the knee of the supporting leg.

PENCIL TURN -- A turn in which one arm is up and the same leg is extended back.

PIROUETTE -- A turn or spin on one leg from ballet fourth position. Bring working leg to passé position, turn and end in fifth position.

PLIÉ -- A movement in which the knees bend and the back is held straight. Other movements which are varieties of this are:

Demi plié is a small plié in which the movement stops half way to the floor.

Grand plié is a deep plié in which the heels come off the floor, except in the second position.

PORT de BRAS -- The ballet term which indicates the placement of the arms in each position.

POSITIONS OF THE FEET -- The following ballet foot positions occur in turnout:

First Position - the heels are together
Second Position - the feet are about one and one half foot lengths apart
Third Position - the heel of one foot is against the instep of the other foot
Fourth Position - one foot is 12" in front of the other foot
Fifth Position - the heel of one foot is against the toe of the back foot

Modern and jazz dance often use parallel placement of the feet in first, second, and fourth positions.

QUALITIES OF MOVEMENT -- The essential characteristics of a movement. Examples: swinging, vibrating, suspending, collapsing, contracting.

RELEASE -- A relaxation or lengthening of the muscles.

RELEVÉ -- A rise on the toes which is used in all forms of dance.

ROND de JAMBE -- A ballet step in which one leg is circled from the front to the side to the back or from back to the side to the front.

SAUTÉ -- A ballet term to describe the movement of jumping.

SISSONNE -- A ballet jump in which one leg is quickly straightened away from the body and then closed in fifth position.

SPOTTING -- A technique to prevent dizziness in which the eyes are focused on a particular spot while turning.

STYLE -- A characteristic manner of expressing an idea.

TECHNIQUE -- Dance skills/movements which stretch and strengthen the body to make it a more responsive tool.

TEMPS LEVÉ -- A ballet term for the hop.

TENDU -- An extension of the leg in which the foot slides along the floor, the toe maintaining contact with the floor at all times. The knee is kept straight.

TOUR -- A ballet term for "turn."

TRIPLET -- A three-step pattern with the accent usually on the first step.

TURNOUT -- An opened position of the leg caused by rotating the leg at the hip joint.

EQUIPMENT RESOURCES

1. Hoctor Dance Records, Inc. P.O. Box 36 Waldwich, N.J. 07463 Also Dance Caravan Videos	Matt Maddox, Jazz Joe Tremaine, Jazz Nilo Toledo, Jazz Basic Modern Jazz by Liz Williamson
2. Kimbo Educational P.O. Box 477A Long Branch, N.J. 07740 Kimbo	Aerobic Dancing by Jackie Sorensen Creative Dance Movement by Peter Gennaro Jazzercise by Judy Sheppard Misset
3. Orion Enterprises, Inc. 614 Davis St. Evanston, Ill. 60201	Jazz, Giordano Style
4. Rainbow Racing System P.O. Box 18510 Spokane, Wash. 99208	Aerobic Workout by Kathy Egger
5. Taffy's 701 Beta Dr. Cleveland, Ohio 44143	Records, books, videotapes for jazz, ballet, folk

ANNOTATED BIBLIOGRAPHY

Beaulieu, John E. Stretching for All Sports. Pasedena, Calif.: The Athletic Press, 1980.

Stretching routines are described and each exercise is pictured. Muscle groups are highlighted including management of injuries. References are extensive.

Buckman, Peter. Let's Dance--Social, Ballroom, and Folk Dancing. New York: Paddington Press Ltd., 1978.

An illustrated compendium of dancing from European country dance to waltz, to ballroom, to twentieth century dance band though the disco craze. The folk dance section covers square and round dances and popular styles of various European countries. Glossary and appendix are extensive.

Cooper, Kenneth H., M.D. The New Aerobics. New York: Bantam Books, 1984.

Specifics about aerobic exercise programs and how to evaluate the effects of various exercises in terms of duration, intensity, and energy used.

Dance as Learning. National Dance Association Conference Proceedings. Claremont, Calif.: February 2-3, 1979.

Presentations, papers, and briefs have been compiled from the 1979 Dance as Learning Conference.

Dodd, Craig. Ballet. Secaucus, N.J.: Chantwell Books, 1979.

Pictorial history of ballet up to 1979. Includes short glossary.

Fallon, Dennis J., ed. Encores for Dance. Reston, Va.: American Alliance for Health, Physical Education and Recreation, 1978.

Selected articles on Dance, 1968-77, include useful historical and cultural perspectives for the fine arts requirement.

Farst, Clara, and Rockefeller, Mildred. The Effective Dance Program in Physical Education. West Nyack, N.Y.: Parker Publishing, 1981.

Good ideas for sequences and improvisions in modern and creative dance.

Fischer-Munstermann, Uta. Jazz Dance Including Aerobics. New York: Sterling Publishing Co., Inc., 1983.

Book describes jazz movements. An aerobic quality must be added by the reader/user.

Fowler, Charles B. Dance as Education. Araminta Little, Project Director. Project of the J.F.K. Center and the Office of Education (Department of Health, Education and Welfare), 1977.

This publication is an elaboration of the Resolution that "dance education is a medium for enhancing the quality of life...."

Fowler, Charles B., ed. Arts in Education, Education in Arts, Entering the Dialogue of the 80's. National Endowment for the Arts, 1984. Available Free

Short publication from a conference held in 1976, Project on Issues and Concerns in Dance Education.

Gray, Miriam, ed. Focus on Dance V. Reston, Va.: American Alliance for Health, Physical Education, and Recreation, 1969.

A historical perspective of dance is provided by the collection of 24 articles. This is reference material rather than a guide to composition.

Hayes, Elizabeth R. An Introduction to the Teaching of Dance. New York: Ronald Press, 1964.

Includes modern, ballroom, folk, and lots of teaching cues and presents actual dances, with steps.

Harris, Jane A., and Pittman, Anne. Dance A While: Handbook of Folk, Square, and Social Dance. 7th ed. Minneapolis, Minn.: Burgess Publishing, 1978.

Thorough reference for Social/Folk/Square

H'Doubler, Margaret N. Dance--A Creative Experience. Madison, Wis.: The University of Wisconsin Press, Ltd., 1957.

The author's thought about dance, its aspects and qualities, are expressed. Some historical and cultural information may offer reference material.

Humphrey, Doris. The Art of Making Dances. New York: Grove Press, 1962.

Old but classic guide to modern dance choreography.

Kraus, Richard, and Chapman, Sarah Alberti. History of the Dance in Art and Education. 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1981.

Good reference. Covers all dances--ballet, modern, folk, ballroom, jazz, etc. Includes both theory and practical aspects.

Lane, Christy. All That Jazz and More--The Complete Book of Jazz Dancing. New York: Leisure Press, 1983.

Very practical resource for the secondary jazz class. Many exercises are described in three levels of difficulty. Locomotor movement sections leads into two illustrated routines.

Lockhart, Ailene S. Modern Dance--Building and Teaching Lessons. 5th edition. Dubuque, Iowa: Wm. C. Brown, 1977.

Extensive reference for teaching modern technique, class experiences, rhythm, and evaluation.

Minton, Sandra Cerny. Modern Dance:Body and Mind a Basic Approach for Beginners. Englewood, Colo.: Morton Publishing, 1984.

Book contains useful illustrations of correct and incorrect technique. A brief modern dance history precedes a section on the skeleton, muscles, and movement.

Montgomery County Public Schools. Tapestry Program for Gifted and Talented Art Students - Grades 4-6 (Working Draft), Rockville, Md.: MCPS, 1984.

Instructional guide which includes a section on dance organized on three levels of information about technique, history, and evaluation.

Polley, Maxine. Dance Aerobic. Mountain View, Calif.: Anderson World Inc., 1981.

This book contains an introduction to physical fitness and a teaching program for dance aerobics. A stretching routine is illustrated followed by 14 original dances including a cool down.

Shaw, Brian. First Steps in Ballet. London: Octopus Books Ltd., 1980.

A colorfully photographed introduction to ballet with six popular ballets described.

Sherbon, Elizabeth. On the Count of One--Modern Dance Methods. 2nd edition. Palo Alto, Calif.: Mayfield Publishing, 1975.

The 1975 edition expands on modern technique, locomotor combinations, axial movements, improvisation, and theme. A "Dance for Men" chapter includes lifts. Detailed sample lesson plans are also included.

Sorensen, Jackie. Aerobic Dancing. New York: Rawson, Wade Publishers, 1979.

Background information on the benefits of aerobic dancing. Includes routines, dance moves and suggested music.

Stodelle, Ernestine. The Dance Technique of Doris Humphrey and Its Creative Potential. London: Dance Books Ltd., 1978.

Illustrated with photographs and line drawings, Humphrey's modern technique is described. Barre work and spatial sequences are included.

Terry, Walter. How to Look at Dance. New York: William Morrow and Company, 1982.

Reference for dance critique. Very interesting reading.

Traguth, Fred, and Handtke, Otto. Modern Jazz Dance. Englewood Cliffs, N.J.: Prentice-Hall, 1983.

German approach to jazz. 500 photographs illustrate barre and floor exercises, isolations, and patterns in space. More appropriate for the intermediate-to-advanced dancer.

Willians, Liz. Modern Dance. Waldwick, N.J.: Hoctor Records, 1966.

Modern dance warm-up, basic jazz combinations, and four dances.

Wydro, Kenneth. The Luigi Jazz Dance Technique. New York: Doubleday & Co., 1981.

Recent publication showing and counting technique from pre-warm-up through plies, frappes, etc. The eight-into-one section provides challenging sequences.

DANCE CURRICULUM MATCH WITH MARYLAND STATE FRAMEWORK EXPECTANCIES

EXPECTANCIES	FOLK/ ETHNIC	SQUARE	SOCIAL	AEROBIC	JAZZ	MODERN
GOAL 1: SUBGOAL 1.1 - ACCEPTABLE LEVEL OF FITNESS						
1. Strength and muscular endurance				⊕		
2. Cardiorespiratory endurance	⊕	⊕		⊕	⊕	
3. Flexibility				⊕	⊕	⊕
4. Proper body alignment	⊕	⊕	⊕	⊕	⊕	⊕
5. Agility in movement	⊕	⊕	⊕	⊕	⊕	⊕
6. Balance in performance	⊕	⊕	⊕	⊕	⊕	⊕
7. Power and speed in movements				⊕	⊕	
GOAL 1: SUBGOAL 1.2 - KNOWLEDGE OF FITNESS PRINCIPLES						
1. Fitness components and contributions				⊕	⊕	⊕
2. Anatomy and physiology related to fitness				⊕		
3. Nutrition and weight control				⊕		
4. Conditioning for specific activities				⊕		
5. Rest and relaxation to fitness			⊕	⊕	⊕	⊕
6. Personal fitness program	⊕	⊕		⊕	⊕	⊕
GOAL 1: SUBGOAL 1.3 - APPRECIATION						
1. Positive attitude through regular involvement	⊕	⊕	⊕	⊕	⊕	⊕
2. Positive attitude through cognitive behaviors				⊕	⊕	⊕

DANCE CURRICULUM MATCH WITH MARYLAND STATE FRAMEWORK EXPECTANCIES

EXPECTANCIES	FOLK/ ETHNIC	SQUARE	SOCIAL	AEROBIC	JAZZ	MODERN
GOAL 2: SUBGOAL 2.1 - DEMONSTRATE MOTOR SKILLS						
1. Locomotor and nonlocomotor movements	⊕	⊕	⊕	⊕	⊕	⊕
2. Creative movements	⊕	⊕	⊕	⊕	⊕	⊕
3. Manipulative skill activities						
4. Rhythmic movement patterns	⊕	⊕	⊕	⊕	⊕	⊕
5. Team games and sports						
6. Individual and dual games and activities	⊕	⊕	⊕	⊕	⊕	⊕
7. Aquatic activities						
GOAL 2: SUBGOAL 2.2 - KNOWLEDGE OF PERFORMANCE						
1. Motor skill development	⊕	⊕	⊕	⊕	⊕	⊕
2. Rules and strategies						
3. Safe environments	⊕	⊕	⊕	⊕	⊕	⊕
4. Care and use of equipment						
GOAL 2: SUBGOAL 2.3 - APPRECIATION FOR MOVEMENT						
1. Personal skill development	⊕	⊕	⊕	⊕	⊕	⊕
2. Respect excellence of performance	⊕	⊕	⊕	⊕	⊕	⊕

DANCE CURRICULUM MATCH WITH MARYLAND STATE FRAMEWORK EXPECTANCIES

EXPECTANCIES	FOLK/ ETHNIC	SQUARE	SOCIAL	AEROBIC	JAZZ	MODERN
GOAL 3: SUBGOAL 3.1 - POSITIVE SELF-CONCEPT						
1. Positive attitude toward physical activity	⊕	⊕	⊕	⊕	⊕	⊕
2. Satisfaction with own performance	⊕	⊕	⊕	⊕	⊕	⊕
3. Respect for self and others	⊕	⊕	⊕	⊕	⊕	⊕
GOAL 3: SUBGOAL 3.2 - ACCEPTABLE BEHAVIOR						
1. Positive reactions to stress	⊕	⊕	⊕	⊕	⊕	⊕
2. Positive group dynamic behaviors	⊕	⊕	⊕	⊕	⊕	⊕
3. Respect for authority	⊕	⊕	⊕	⊕	⊕	⊕
GOAL 3: SUBGOAL 3.3 - SELF-DIRECTION						
1. Display self-discipline	⊕	⊕	⊕	⊕	⊕	⊕
2. Set realistic performance goals	⊕	⊕	⊕	⊕	⊕	⊕
3. Select and devise own learning experiences	⊕	⊕	⊕	⊕	⊕	⊕
4. Participate in activities outside of class	⊕	⊕	⊕	⊕	⊕	⊕
5. Identify career possibilities in related areas	⊕	⊕	⊕	⊕	⊕	⊕
GOAL 3: SUBGOAL 3.4 - INDIVIDUAL DIFFERENCES						
1. Accept intellectual/physical differences	⊕	⊕	⊕	⊕	⊕	⊕
2. Accept gender similarities and dissimilarities	⊕	⊕	⊕	⊕	⊕	⊕
3. Adjust to varying emotional reactions of others	⊕	⊕	⊕	⊕	⊕	⊕
4. Accept differences in interest and motivation	⊕	⊕	⊕	⊕	⊕	⊕